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Word Count: 1489

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An exhibition titled “ aMAZEing art,” with the intention of blending the visual with the physical. Contradicting with many normal exhibitions, this exhibition would be interactive and engaging. Whilst researching for examples of similar exhibitions, I read the “International Journal of Human-Computer Studies” where after a trial of said exhibition they found that “participants expressed that experiencing art with the combination of mid-air haptic and sound was immersive and provided an up-lifting experience of touching without touch.”. (ScienceDirect, 2017). I believe that having an exhibition such as this is important now as the world is beginning to shift towards technology, and sometimes all people need is a little reality. As explained in an article written by Rethink The Future, “They have the potential to engage the audience in creative ways, create emotional connections, and provoke reflection and dialogue around social, political, or environmental issues.” (RTF, 2022). I plan to have my viewers do more than just look at my work, and by having them engage, it helps them understand the work further. I would hold my exhibition in The Glynn Vivian, Swansea, as I believe it is a relevant space as it is close to home therefore it helps represent the importance of my work. With research, I have chosen many pieces that help convey the message and purpose of my work.

My plan would be to build walls 10ft high with no roof in a maze-like state, meaning the walls would connect and disconnect at many different points. It would then be the viewer's job to navigate the maze while having to engage in the work to escape. I believe that the Glynn Vivian would be an admirable place to host this exhibition as it would help my viewers resonate with me and my work, being in my hometown. It's the perfect place to allow them to step foot in my shoes, literally and figuratively, and see the work through my eyes. Roger Younce explains perfectly in his article, “The importance of a location for art display cannot be overstated, as it enhances the overall experience for both the artist and the viewer.” (Roger Younce, Oct 2, 2023). My choice of black walls but white frames/outlines on the work itself is to further convey the feeling of being trapped/enclosed in a maze. My purpose is to make the entire experience the opposite of

an ordinary gallery experience, with dark walls and no obvious way of navigating the exhibition. This choice would also minimize their vision so that their focus will be on my work. The reason behind this would be to bridge a gap between the viewer and the art, to give the work a sense of purpose as it must be engaged with so that they may escape.

Having to be over-analytical of the artwork allows the viewer to really see and understand the work itself, therefore it sets this experience apart from any normal exhibition experience. It adds an interesting quality to a seemingly quiet and basic activity, therefore giving a whole new perspective on visiting exhibitions. I want to allow “art to become a multisensory experience, fostering a deeper connection” (Roger Younce, 2023), to give a new meaning to art and exhibitions. My choice of having some furniture in my exhibition would be to help merge my product and furniture side with my fine art side. It would also allow for the furniture to be made into secret doorways in the exhibition, therefore allowing more interaction.



Fig One

The exhibition itself would replicate Bjarke Ingels Group imagined interior labyrinth at the National Building Museum in Washington – Fig One. My reasoning for replicating this specific maze would be because of the shape and curvature of the maze itself. It allows for the walls not to be overwhelming while also still functioning as a maze. As this particular exhibition does not have the most obvious exit, I would not want any of the audience to become too overwhelmed or claustrophobic. Which is why it will be important to have a spacious maze in order to prevent this. I would personally make the walls black in color so

that the main focus would be on the artwork, therefore encouraging the viewers to find their escape. As stated by Jonathan Jones “The best wall color is drab – a dreary color that the gallery-goer does not even notice. The colors you should remember are those of the paintings.” (The Guardian, oct,2011) This perfectly explains my reasoning for choosing dark walls, as I want to prioritize the focus on the artwork itself. The walls would connect at certain points, indicating a “dead end.” However, as I go on to explain, there will be hidden doors behind my work. Therefore, this maze would be the perfect choice as I would need a lot of room to include all the different elements of my idea.



Fig Two



Fig Three

In one of the many walls of the maze, I would incorporate a secret door behind a piece of furniture - Fig Two. This would blend the idea of the maze and its complicated nature, with the simplicity of a piece of furniture. Having this element in my exhibition would allow for the viewers to have to engage with the work as planned. It would allow for an immersive experience, add some fun along the way, and break up the exhibitions long and drawn-out path. It would also help tie in my work as a Product and Furniture Designer, as I would be using physical pieces of furniture in my exhibition that are intended to be interacted with. In other parts of the maze, I would have hidden crawl spaces behind various paintings – Fig Three. This would allow the viewer to focus more on each painting and to engage with the work, while also creating a conflicting feeling, as paintings are not traditionally touched or engaged with. I believe it would also invite more real-life engagement rather than using mobile phones to capture the moments/work. This can be a major fault in exhibition work as many people in today's world see things through their screens rather than experiencing them in person. Therefore, having a long and basic exhibition can affect people's concentration. This is why I plan to have a hands-on approach to my exhibition. As said by the Nonsuch Foundation "Audience engagement is crucial in art exhibitions because it fosters active participation, dialogue, and deeper connections with artworks." (Nonsuch Foundation). This perfectly explains my reasoning behind the idea of a physically stimulating exhibition and shows why it would allow for more indulgence of my work.



Fig Four

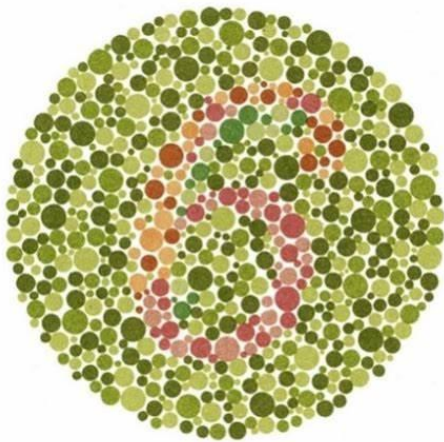


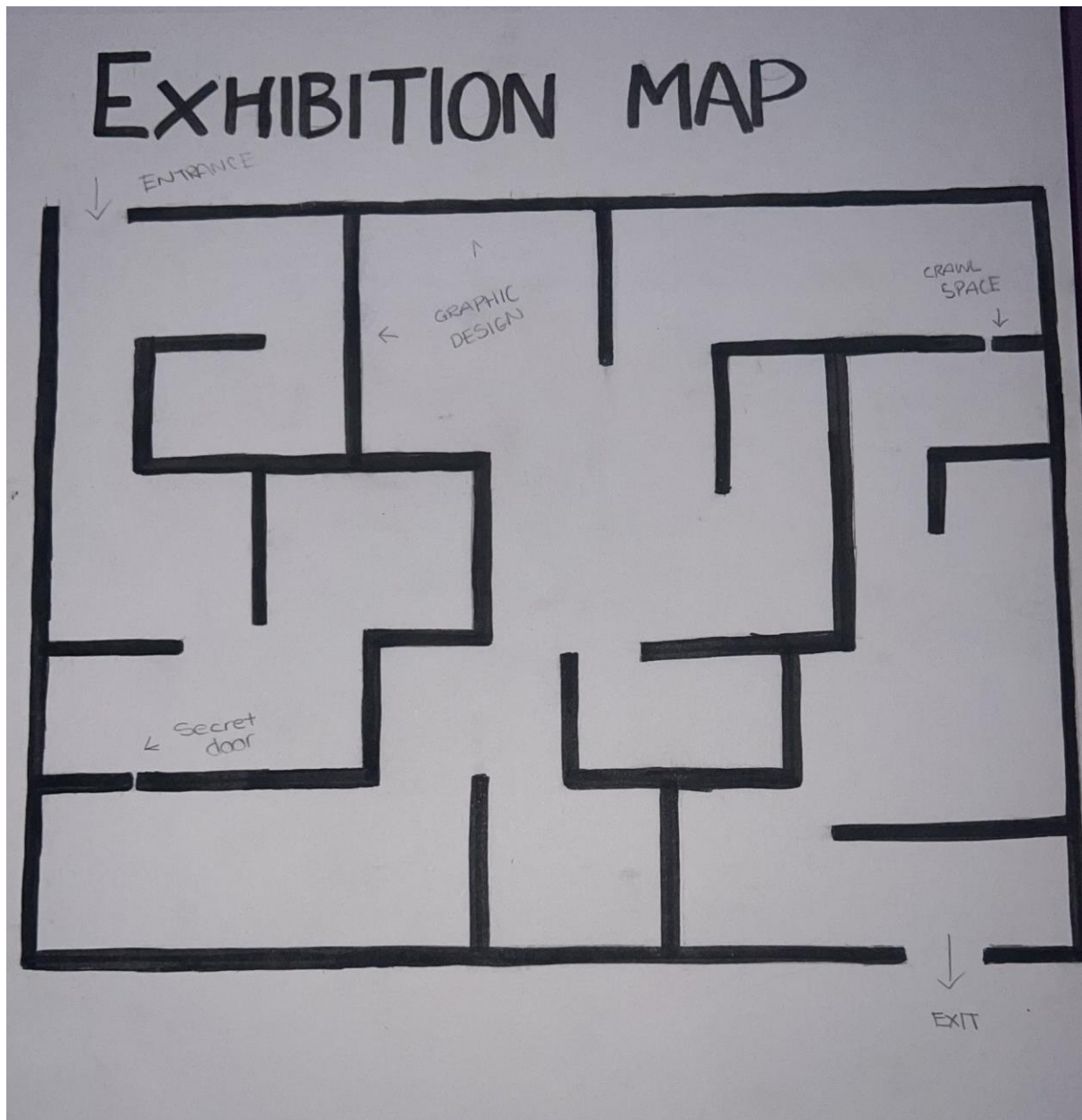
Fig Five



Fig six

My choice to incorporate work that has the same hidden message feature as Édouard Manet's *Le Bar Aux Folies-Bergère*- Fig Four, is to make the audience pay attention. We see "Manet experimented with the barmaid more directly facing her customer, adjusting the perplexing perspective" (SPYSCAPE) showing how her work has layers waiting to be revealed. As a Product and Furniture designer we learn many skills, therefore, in the same way I wanted to include furniture in my maze, I would also have a section dedicated to graphic design – Fig Five and Six. Considering the concept of my exhibition, I thought of an interesting way to blend graphic design with the engagement of my exhibit. Sharing the same concept as Manet's work, I would include hiding certain messages/numbers in the work that would eventually play into how the audience would escape. With this idea, it would again oblige the viewer to pay attention to the minute details of my work and pay more attention to every piece. Having this element in my work would give the maze an

escape room experience, as now the audience must hold onto information throughout the exhibition to help them escape. This mixed with the illusion of fake doors and crawl spaces makes the exhibit an experience, not just a gallery trip.



My drawing of my exhibition map above in Fig Seven shows how my maze would have closed off walls, ensuring the audience would have to interact with the objects, such as paintings and furniture, in order to get to the exit. I have purposely kept some closed off

rooms in order to allow the viewer to explore every last corner of the exhibition, whilst also focusing on their escape. I have chosen to have my graphic design work in the biggest section of the maze, as it would allow me to cover the walls from top to bottom with patterns and hidden messages. As shown in the drawing above, I have labeled where I intend each of my pieces to be placed in the exhibition. Having each hidden door far apart assures that there are no repetitive patterns in how to escape, ensuring that it will be a challenging yet fun adventure. I believe the space reflects my concept well and shows a sophisticated yet adventurous exhibit.

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Figures.

Fig One: Camille. (2014). *Indoor maze*. [Photograph] Fubiz. <https://www.fubiz.net/2014/07/11/indoor-maze-in-washington>

Fig Two: Bucur, S. (2021). *Sliding Shelf*. [Photograph] Rhythmofthehome.
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Fig Three: (2021). *Secret Door Behind a Painting Secret Rooms Hidden Rooms Secret Passageways*. [Photograph] Paintingzart.
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Fig Four: Manet, E. (1882). *Le Bar Aux Folies-Bergère*. [Painting] Spyscape.
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Fig Five: (2021). *Plates of mixed colors*. [Digital Image] Specsavers.
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Fig Six: Enisaurus. (2017). *Hidden Numbers*. [Digital Image] Selectedinspiration.
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Fig Seven: Williams, F. (2024). *Exhibition Map*. [Digital Image] Drawing by me.